

Aberystwyth University

Contemporary Chinese Printmaking: Prints by Artists from Hunan Province

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当代中国版画
湖南省版画艺术家作品

Contemporary Chinese Printmaking

Prints by Artists from Hunan Province

Catalogue design and editing by Paul Croft
Printed by Y Lolfa, Talybont, Wales

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Contemporary Chinese Printmaking by Paul Croft
School of Art Aberystwyth

Beyond Landscape by Professor Luo Xiangke
Changsha Normal University

Translations by Ula Wang Aberystwyth University and
Liu Jing Changsha Normal University

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Exhibition at School of Art Aberystwyth
10 October 2014 - 16 November 2014

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partnership between Aberystwyth and Changsha



当代中国版画

湖南省版画艺术家作品

Contemporary Chinese Printmaking

Prints by Artists from Hunan Province



Contemporary Chinese Printmaking

Prints by Artists from Hunan Province

This exhibition of Contemporary Chinese Printmaking, showcasing the work of over 40 artists and students from Changsha and Hunan Province, is the second of a two-part exchange between Aberystwyth and Changsha. Earlier in May, the exhibition *Border* 界 (Jie) at Changsha Houhu International Art Park showed prints by Paul Croft and Professor Lu Yu, from Changsha Central South University. At the same time prints by 13 students from Aberystwyth were included in an impressive international exhibition of student printmaking curated by Professor Luo Xiangke and Liu Jing at Changsha Normal University.

The show has been organized with The Printmaking Committee of the Hunan Artist's Association, the authoritative body that represents the interests of printmakers in Hunan. Similar to The Printmakers Council here in the UK, it has a long history supporting artists, promoting printmaking and organizing exhibitions for its members - many of whom teach at some of the leading art institutions throughout China.

Woodcut has been in use in China since the 7th Century, and evolved from the earlier technique of '*dab printing*' – rubbings taken from slabs of rock carved with inscriptions. It is not surprising then that woodcut remains the predominant technique and is popular with contemporary artists today. Traditional techniques of Chinese Woodcut, where watercolour is applied to the block using a brush are still practiced in spite of increased use of Western style inking using oil-based ink and a roller.

Other processes of intaglio copper plate engraving and etching were introduced into China from the 18th Century onwards. Fine art lithography became prevalent in China only when printmaking departments were set up at The Central Academy of Fine Arts in Beijing and at The Zhejiang Academy of Fine Arts, Hangzhou in 1954. Today of course artists from every generation are employing a full range of printmaking media including relief printing, intaglio, lithography, screenprinting, digital printing and all manner of hybrid and multimedia.

There is a sense from the exhibition that Chinese artists are concerned with philosophical issues. Translation of titles from Chinese to English can prove awkward; thematically prints range in content from the poetic to the aesthetics of life and death, with references to history, folk art, spirituality and religion. There is also focus upon contemporary issues - to the dramatic economic revolution that is current in China, the rural depopulation and the expansion of cities.

It is both interesting and instructive to see how artists in China have taken the initiative in printmaking. Their energy, dynamism and enthusiasm is impressive and infectious. As Professor Luo Xiangke notes in his introduction, this show is one step in developing relations and we look forward to continuing collaboration and exchanges in the years to come.

Paul Croft RE TMP
Head of Printmaking, School of Art Aberystwyth



Billboard Poster for the exhibition *Border* 界 (Jie) at Changsha Houhu International Art Park May 2014

当代中国版画

湖南省版画艺术家作品

本次中国当代版画艺术展展出了来自湖南省的40余位艺术家和学生的作品，本次展览也是由亚伯和湖南共同举办的版画交流展的第二回。早在今年五月，版画交流展《界 Border》于湖南长沙后湖国际艺术区举行，其展出了来自英国版画艺术家 Paul Croft和中南大学的卢雨教授的部分作品。阿伯里斯特威斯大学的13位版画学生的作品亦入选了由罗湘科教授和刘京先生策划，在长沙师范学院举办的国际艺术展。

本次艺术展由代表湖南艺术和版画界权威的湖南省美术家协会版画艺术委员会协办。类似于英国的版画协会，湖南省版画艺术委员会长期以来一直支持当地艺术家，推广版画艺术，并组织各式艺术展会。其成员多数亦积极推动艺术教育，并在中国各大艺术院校就职。

中国木刻的历史可以追溯到公元七世纪，由早期的铭文拓印、碑拓、砖拓等技术进化至今。木刻至今仍然作为主要的版画技术受到当代中国艺术家的欢迎。在西方使用油墨墨滚的技术流行的今天，水印版画这一中国传统木刻技术依然得以传承和使用。

凹版雕刻和蚀刻等工艺于18世纪被引入中国。石版画艺术也要从1954年在北京的中央美术学院和杭州的浙江美

术学院成立了版画工作室后才得到普及。今天来自于不同年代的艺术家已经是自由使用包括凸版印刷，凹版印刷，平版印刷，丝网印刷，数字印刷和多媒体等各种方式创作版画。

从本次展出作品中可以感受到中国艺术家对于哲学的思索，这也导致在翻译作品标题时有一些难度。此次版画作品的主题包括了从历史，民间艺术，精神和信仰等方面体现生命与死亡的诗意和美学的体会。除此之外还有关于现代问题的探讨：中国目前飞速发展的经济，农村人口的减少和城市的扩张。看到中国的版画艺术家如此的有创新性是非常让我感动且有启发的。他们的热情，动力，和灵活性让我印象深刻且深受感染。正如罗湘科教授在他的序言中提到，这个展览将是我们未来多年友谊，交流与合作的第一步。

Paul Croft RE TMP
Head of Printmaking, School of Art Aberystwyth



Members of The Hunan Printmakers at The 1st International Youth Printmakers Exhibition
Changsha Normal University May 2014

山水之外

谈湖南版画家赴英国作品展

湖南版画在亚伯大学的本次展览，是湖南省的版画家第一次以整体面貌在国门之外进行的大规模展示。其意义，重大而深刻。

来自近40位版画家的七十余件作品，基本代表了湖南版画艺术的当代格局。无论从面貌、材质、题材、观念等各个方面去看，都呈现出分明的代际关系和多样性。其中，既有颇具传统情怀的水印版画，语言精纯的黑白木刻，强烈而自由的丝网版画，又有细腻温和的套色石版，技术纯熟的铜版蚀刻，新鲜别致的数码版画。这些风格各异，面貌悬殊的作品，来自湖南版画家的老中青三代，代表了不同年代和文化背景下的多样化艺术创造。

与中国版画的总体发展情况一致的是，当前，作为主体的湖南版画家大部分集中于各大高校和艺术机构。这恰恰推动了湖南版画艺术的传承和代际版画家群体的形成。开设有版画工作室和版画专业方向的湖南高校包括了：中南大学、湖南科技大学、长沙师范学院、湖南理工学院、湖南科技学院等，设备的配置和工作室的建设越发完善，版画教学和创作群体越发壮大。许多版画家拥有自己个人的版画工作室。另外，一些盈利性的专业版画工坊也为版画家的创作提供了许多便利。

随着中国高等艺术教育的发展，越来越多的青年版画家从各大美术学院毕业，并回到湖南，成为当前湖南版画艺术创作和教学的主力军。随之而来的是各种新观念、新技法和新版种。这些新的东西对整个湖南版画的面貌产生了根本性的影响。于是，原有的版画语言、边界、规则都被渐渐打破，造型方式和展示方式都得到了巨大的改变。基于此，湖南版画得以改头换面，并逐渐融入了当代艺术的大氛围和大格局。

本次展览所呈现的，正是湖南当代版画艺术的这一现状和整体面貌。感谢亚伯大学艺术学院给湖南版画家提供的这次展示机会，感谢保罗·克罗夫特先生的热情和无私帮助！

我们也热忱欢迎英国的版画家到湖南举办展览，进行交流或教学活动，我们期待中英之间更多的艺术合作。

湖南省美术家协会版画艺术委员会主任
长沙师范学院美术系主任
罗湘科教授
2014年8月12日



Changsha Central South University Campus



Paul Croft teaching Lithography at Changsha Normal University, May 2014

Beyond Landscape

Exhibiting Contemporary Chinese Prints

This exhibition at The School of Art in Aberystwyth is the very first opportunity, printmakers from Hunan Province have had to exhibit outside China on quite such a scale as this: it marks a significant first step for us all.

The 70 prints by over 40 artists on display here today represent a comprehensive range in contemporary printmaking from Hunan Province. Intergenerational relationships and diversity are vividly portrayed in all aspects of the work including appearance, texture, themes, and ideologies.

The prints include traditional romantic woodcuts, intense but freely worked screenprints, refined lithographs printed from stone, as well as up-to-the-minute unique digital prints. These diverse and distinctive prints come from three generations of printmakers in Hunan Province - the masters, seniors and juniors, all of whom will have worked under very different conditions, times and from varying cultural backgrounds.

In common with the rest of China, many established printmakers in Hunan teach in Higher Education. This concentration of talent is considered important for the intergenerational passing on of knowledge and skills, critical for the continued propagation of printmaking in the region. Institutions that have print studios and educational programmes are: Changsha Central South University, Changsha Normal University, Hunan University of Science and Technology in Xiangtan, and Hunan Institute of Technology in Yueyang.

More generally throughout the region further studios and print facilities are being developed, offering courses in printmaking. Increasingly artists now have access to their own print studios, or are able to hire facilities to create their work.

Expansion of fine art education has enabled students to travel and study at art institutions all across China. These young artists returning to Hunan become major players, practitioners and educators, introducing a stream of new ideas, new technologies and new genres of prints. They are a breath of fresh air, injecting fresh blood and reviving the spirit of printmaking in Hunan. Traditional values, boundaries and rules are gradually being broken. Technical and conceptual concerns are driving this revolution, transforming printmaking in Hunan completely – facilitating exposure worldwide.

This exhibition thus reflects exactly the change and current outlook of Contemporary Printmakers in Hunan. My utmost gratitude goes to the School of Art, Aberystwyth University for this great opportunity, and the enthusiasm and selfless help from Paul Croft. We also take this opportunity to invite British printmakers to exhibit prints in Hunan, and to exchange ideas with our local students and printmakers. We look forward to further collaboration between us.

Professor Xiangke Luo

Director of Art programmes, Changsha Normal University
Head of The Print Committee, Hunan Artists Association
12/08/2014



Selecting prints for Aberystwyth at Changsha Normal University, May 2014

List of Exhibiting Artists

Chen Qiuwei		Xiao Chire
Chen Xiangning	Lin Jun	Xiao Fuping
Deng Dangxiong	Liu Jing	Xiao Jieran
He Runcheng	Liu Juan	Xiao Zhuo
Huang Yuanqiang	Lu Yu	Xie Minjie
Li Hui	Luo Wenguang	Xie Ran
Li Jun	Luo Xiangke	Xu Xu
Li Yuan	Wen Li	Zhang Pengguo
Li Yueqiu	Wen Mujiang	Zhang Yeping
Li Zhao	Wen Qing	Zheng Shi

Chen Qiuwei 陈秋伟

1996 年毕业于湖南师范大学；
1996 年至2001年：讲师,湘南学院；
2001-2003年：毕业于中央美术学院；
2009至今，副编审，湖南美术出版社；
湖南省版画艺术委员会委员

《三英战吕布》

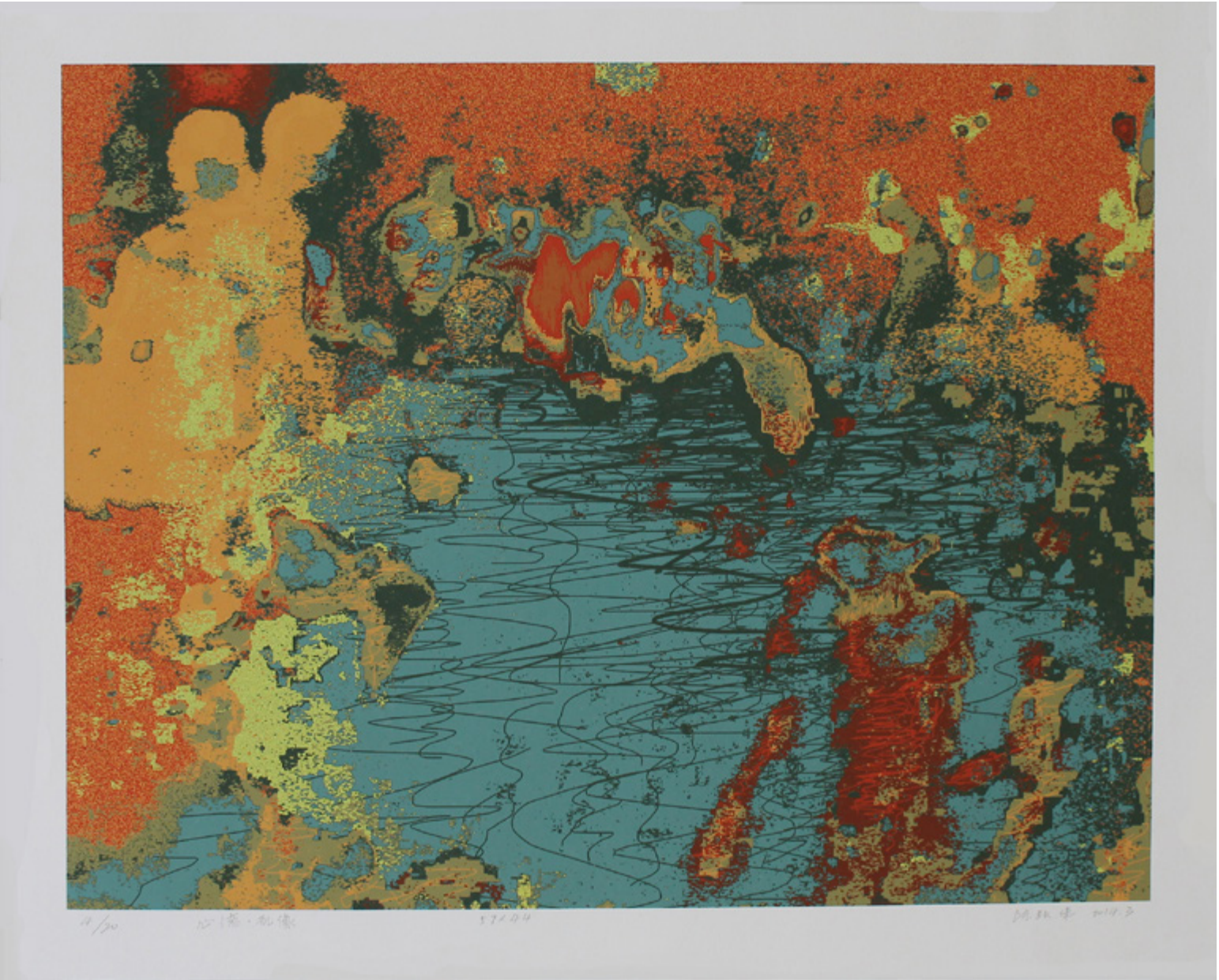
一个中国文学中的故事，将中国传统文化转化为现代丝网版画语言。

1996 Art Education Hunan Normal University
1996 - 2001 Lecturer at The Shonan Institute
2001-2003 Central Academy of Fine Arts Beijing
2010 Central South University Changsha
2009 – Editor at Hunan Fine Arts Publications

Three Battles Against Lu Bu

‘Three battles against Lu Bu’ is an adaptation of a well known traditional Chinese legendary heroic tale, in the modern language of silk-screen printmaking.

Chen Qiuwei
Three Battles Against Lu Bu
Screenprint
440mm x 570mm



陈湘宁 Chen Xiangning

1985 年出生于湖南省郴州市
2007 毕业于邵阳学院
2008 技师，观澜国际版画基地，深圳。

八小时工作制

这张作品是以点、线、面三种不同语言组合而成，形成一种正在建造中的房屋形态，作品想表达我个人对农民工的一种敬佩之情。在我看来农民工的工作时间长，劳动强度大，这样对农民工身体非常不利，对安全生产也是弊大于利的，但是由于现在的房价不断的攀升，导致许多工程只讲究速度不讲究质量，从而出现很多不安全的故事和一些不应该出现的质量问题。也正因为这样高负荷高强度的不合理的劳动模式降低了工作效率。

“线”的框架部分代表的是诸多的规则、规矩与严谨。

“面”的部分代表着坚硬与牢固。

而“点”的部分就代表了房屋的构造不够结实，结构不够紧密的部分，我想的是如果他们的工作也能做到“八小时工作制”劳逸结合的话是不是所有的问题将会得到改善。

Chen Xiangning

Working an Eight Hour Day

Screenprint

570mm x 230mm

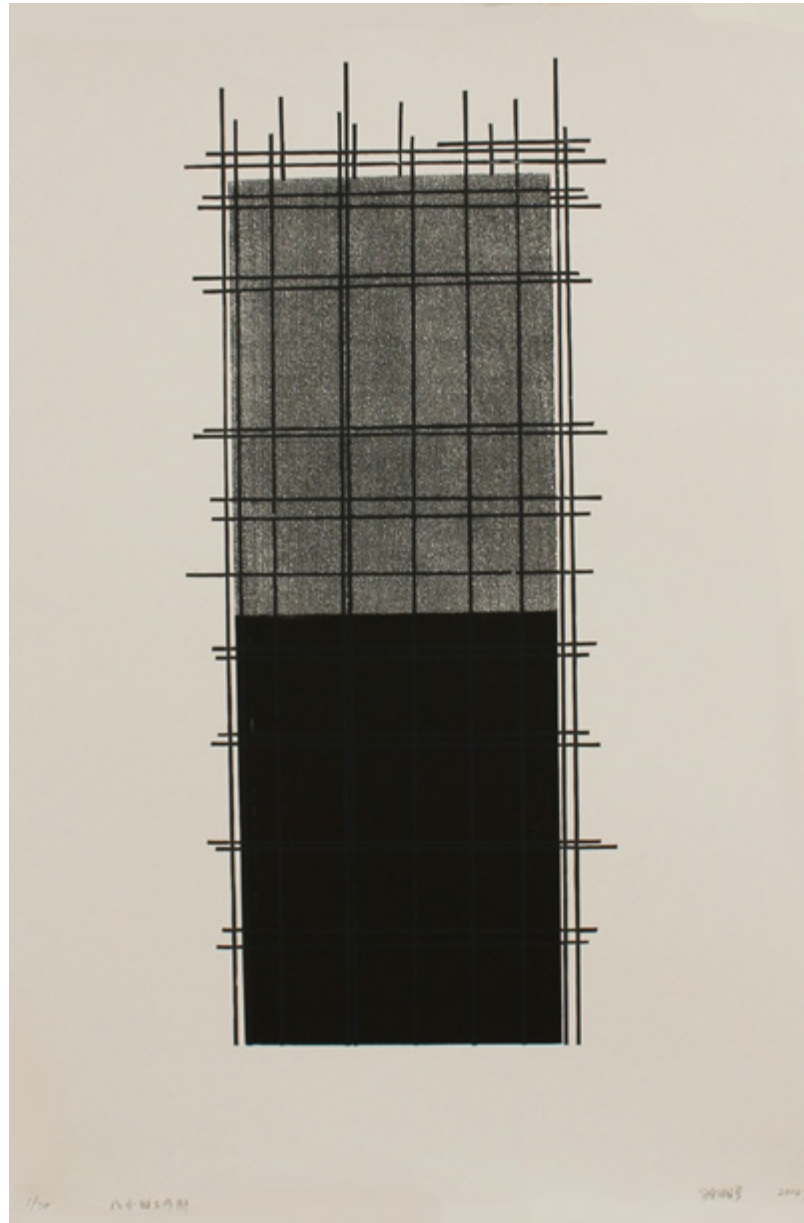
1985 Born in Chenzhou City, Hunan
2007 Graduated Shaoyang University
2008- Technician at Guanlan International
Printmaking Centre, Shenzhen

Working an Eight-hour Day

This piece uses different surfaces, lines, and dots to represent a building under construction. The piece is my personal tribute to labourers who work long hours under tough working conditions, with poor health and safety regulations. Most construction projects have been undermining quality in the race to catch the rocketing housing market. This has resulted in many poor quality buildings and unfortunate accidents due to negligence. The efficiency of the labour force has also suffered from overwork.

The “lines” in this piece represent excessive rules, regulations and concerns. The “surfaces” represent stability and solidity. The “dots” represent where gaps and errors occur in the building.

I wonder if working a better balanced ‘Eight-Hour Day’ would help ease hardship and solve all problems?



Deng Dangxiong 邓党雄

1961 年，出生于湖南，
结业于中央美术学院；
湖南师范大学教授、硕士研究生导师；
湖南省教育考试院书记；
湖南省美术家协会版画艺术委员会委员。

作品《村庄纪实.夏》是中国版画艺术家邓党雄的一幅写实性版画作品，运用丝网印制技术完成。作品以典型的中国徽派农村建筑为创作元素，以中国城市化建设之后农村人口减少的社会现实为创作背景，表现了中国农村的一种时代性的社会人文特征。作品在构图、用色以及老屋、瓦片、夏季强光等绘画语言的运用上，都有充分的主观表达，天空的孤云和门口的人物形成了一种平淡孤独的表达呼应

1961 Born in Hunan,
China Academy of Fine Arts, Beijing.
Professor at Hunan Normal University Changsha.
Member, Hunan Printmaking Committee.

The print '*Portrait of a Village, Summer*' is a realist work by the Chinese contemporary printmaker Dangxiong Deng, using the technique of silk-screen printing. Inspired by the typical Huizhou architecture, this work depicts the plight of contemporary rural society, which is suffering from rapid decreasing population due to urbanisation.

Loneliness and boredom are echoed within the aged houses, roofs, and the strong summer lighting.

Deng Dangxiong
Portrait of a Village, Summer
Screenprint
357mm x 590mm



何润成 He Runcheng

中国版画家协会会员
中国美术家协会会员
湖南省美术家协会版画艺术委员会副主任
衡阳市蒸湘区文化馆馆长。

Member of China Printmakers Association
Vice Director of the Printmaking Committee of Hunan Artists Association
Curator, Zhengxiang District Culture Centre,
Hengyang City

丝网是我的主要表现手段。以现代数码技术与传统制版技术相结合，将数码感与手绘感相结合。中国古代传统造型是我的素材来源之一，石雕的厚重古拙经由丝网印刷的独特印痕，传达出一种独特的美感。深沉、优美、质朴、轻松。

One of my favourite means of expression is the marriage of silk-screen printing and modern digital technology - the combination of digital and analogue printmaking.

My works are inspired by Chinese traditional beauty. The unique aesthetics, profoundness, grace, rustic and simple are conveyed through carved stone and silk-screen printing.



He Runcheng
Folk House of South Hunan
Screenprint
570mm x 650mm

Huang Yuanqiang 黄元强

1956年出生于湖南省贵阳市；
毕业于郴州师范学院、西安美术学院；
中国美术家协会会员；中国版画家协会会员；
郴州市美术家协会主席；
现为湘南学院客座教授。

《佛在虚实超然间》
为丝网版画，表现佛教，并立意于人在凡尘世间里，要超越虚实之间，若把人我是非看得太认真，日子不免纷纷扰扰，适当地选择放下名利、虚荣，随缘行事，才是修性之道，佛在心中，同时也要度之以外，这幅版画以佛教化人生与自我

《那年·那月·那夜》
为综合版画，采用传统黑白木刻与现代丝网相结合的综合艺术表现手法,充分地表现中国大地改革开放初期的文化现象与现状，将人们重新带入“文革以后的1976年·那年·那月·那夜”的年代，重温历史，审视中国，单调的农村生活是那么的纯朴而有趣，追忆过去，才会倍感当下的民主自由与快乐。古人道：“明月照时常皎洁，不劳寻讨问东西”。

1956 Born in Guiyang City, Hunan Province
Chenzhou Normal College
Xian Academy of Fine Arts
Visiting professor of Xiang Nan University

'*The Surreal Detachment of Buddha*'
This silk-screen print illustrates the surrealism and detachment of Buddha, who aloof from reality and the mundane, avoids vanity and fame and follows fate. Buddha lives in the hearts of those who are pure and understand the real meaning of life.

'*That Night, That Moon, That Year*'
This hybrid print uses a combination of traditional black and white woodcut and modern silk-screen printing. The intention of the print is to evoke memories of the newly opened-up China in 1976 following the Cultural Revolution, when the rural lifestyle was simple and pleasurable. Liberty and freedom enjoyed by contemporary society may seem more valuable compared to that of history; this is why the old Chinese saying goes 'the road seems much brighter when there is a shiny moon in the night sky'.

Huang Yuanqiang
The Surreal Detachment of Buddha
Screenprint
400mm x 500mm



李慧 Liu Hui

现为职业画家，工作生活于北京；
1999 中央美院版画助教研究生班毕业；
2001 中央美院油画硕士研究生班毕业；

1999 Printmaking at Central Academy Fine Arts
2001 Painting at Central Academy Fine Arts Beijing

《福娃》系列并非为了表达宠物狗与主人之间在日常生活中相互依赖的温存关系，而是要借用狗的视角，通过对一切著名的公共文化资源的挪用，来重新审视曾经发生过的重大艺术，政治和文化事件及其意义。

The series 'Fuwa' portrays the misappropriation of public resources through the eyes of a pet dog. The intent is to re-evaluate the value of key cultural, artistic and political events.



17/30 李慧 丁巳 2007.3

Li Hui
Black Dog I
Etching
410mm x 300mm

Li Jun 李军

1975 出生在枣阳，湖北省；
2001 年从湖北美术学院毕业；
现任教于湖南理工学院；
中国美术家协会会员；
湖南省版画艺术委员会委员。

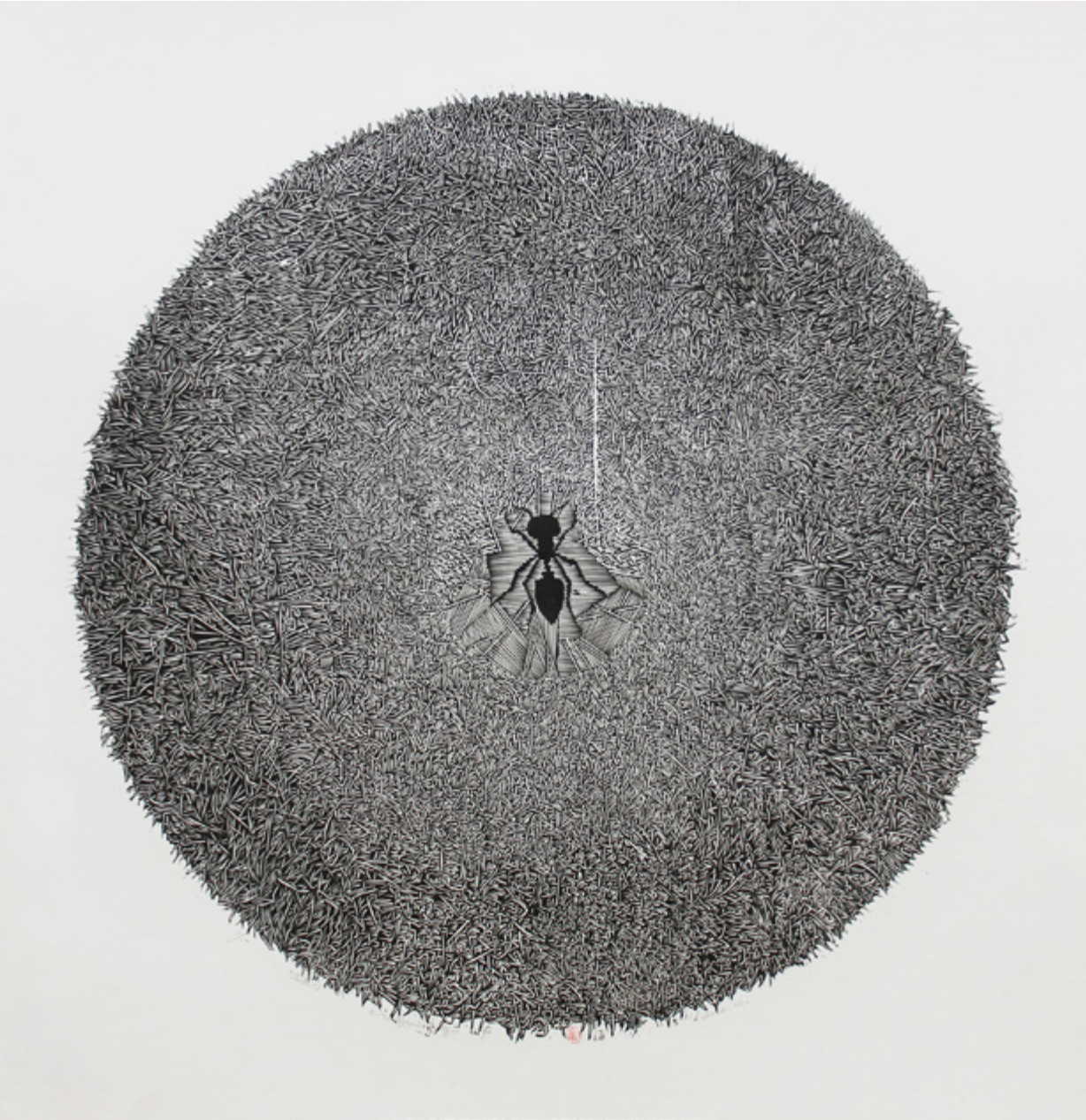
作品以自然中最为常见物象蚂蚁为有情的生命存在，在朴素和纯净的灰色环境中，一只黑色的蚂蚁或静思或行走或舞蹈，环境中有空气·阳光和水，安静和充满生息。作品以不同形状的点刻.曲线刻来表现画面的通透.空灵。这只享受的小蚂蚁似乎在时刻提醒我们：“慢些行，欣赏啊！”

1975 Born in Zaoyang, Hubei Province
2001 Hubei Institute of Fine Arts
Currently Lecturer at Hunan University of Science
and Technology

Ants - being the most common creatures in the world exist as sentient beings in the pure and plain environment. A black ant meditates walks or dances in the air full of light and water, quietly and lively.

This work uses dots, curves to reflect the permeable, airy moment, as if this joyful ant is reminding us: ‘appreciate and walk slowly’

Li Jun
Dream of the Small Ant
Woodcut
700mm x 700mm



李沅 Li Yuan

祖籍湖南醴陵市；
1966年出生于四川省成都市；
1987年从湖南轻工业专科学校毕业；
1998年创立长沙市移虹广告有限公司；
现为湖南省版画艺术委员会委员。

《开始搅拌》
画面中心威严的铜狮代表了中国传统文化和现时意识形态，四周环绕的是坚挺勃发的房地产和过山车般股市能量图以及喧嚣的娱乐行当和飞速发展的交通业。不管你是否准备好了它们已经愣生生出现并搅合在一起了。但是文化的消化和融合是需要一个漫长的过程，所以眼下只是搅拌的开始。

《化蝶》 本作品是为纪念已故连环画大师王叔晖先生而创作的。画面的亮部是王先生优雅的半身像，在创作中品香冥思的一瞬。画面暗部全是由先生的连环画代表作片段组成，意喻先生倾注全部身心创作爱情题材的绘画作品。王先生终身未婚，却一直痴迷于爱情题材的绘画表达，或许只有来世化为彩蝶才能实现她的梦想。

Li Yuan
Blending
Screenprint
705mm x 580mm

1966 Born in Chengdu, Sichuan Province
1987 College of Hunan Light Industry
1998: Set up Changsha Rainbow Screenprinting Ltd

'Blending'
The copper lion at the centre of this work represents traditional Chinese culture and present ideology, surrounded by booming architecture, rollercoaster stock market, the colourful entertainment industry and the rapidly developing transportation network. Whether you are ready or not, these have blended together. However the real fusion of cultures will be a much longer process, so for now blending is superficial.

'The Metamorphosis of Butterfly'
This print is a tribute to the deceased comic master Shuhui Wang At the fore is the portrait of Wang at work; whilst in the dark shadows there are fragments of his comic works. It shows the true devotion of Wang to the creations of love. Although Wang remained single all his life, his work revealed his fascination for love. Perhaps only through metamorphosis into a butterfly can Wang realize his dream in the next life.



9/56 新禧 580X705
李沅 2009.10.10

Li Yueqiu 李月秋

1959年出生于湖南省新宁县，
毕业于湖南师范大学；
中国美术家协会会员；
湖南省美术家协会理事；
邵阳市美术家协会主席；
邵阳学院艺术设计系主任、教授。

黑白木刻《勇士》组画，是我1989年8月创作，第一次为全国美展准备而获成功的作品，1989年10月成功入选第七届全国美展。

《勇士》的文稿是讲述一个带哲理性的故事，即什么是生活中的真正英雄。不同的人站在不同的角度和立场，会有不同的判断和定位，语言精练朴实，很有画面感，因此表现手法上我首先想到了以原始、单纯的黑白木刻作为表现的载体，刀法语言上进行大胆的设计和尝试，风格以平口刀直刻直切作为刀法基调，刮线刮面作为刀法语言的辅助，而传统的圆刀和V形刀仅仅作为处理画的补充。回头再看二十多年前所创作的作品，那种以野逸和激情奔放的黑白律动，是我至今难忘的。

1959 Born in Xinning County Hunan Province
Graduated Hunan Normal University
Director of Art and Design Shaoyang University

The series of black and white woodcuts '*Warriors*' created in August 1989 was selected for the 7th Chinese National Art Exhibition.

The theme of '*Warriors*' explores the definition of heroism, which people may judge differently depending upon their perspective, standing point and by views held. As the narrative is itself very graphic, I decided to use the primitive, simple black and white technique of woodcut as the artistic vehicle, while experimenting with new methods of carving using different types of cutters and knives. Looking back at my own work from 20 years ago, I still feel passion and have unrestrained creativity.

Li Yueqiu
Warriors Series (2)
Woodcut
225mm x 300mm



李钊 Li Zhao

1990年，出生于湖南省岳阳市；
2010年，毕业于西安美术学院；

1990 Born in Yueyang Hunan
2010 Xian Academy of Fine Arts

辣椒是湖南人饭桌上必不可少，她代表湖南人舌尖上的追求。以辣椒为题材创作，寄托的是我对家乡满满的思念。不论岁月如何变迁，对家乡的回忆永远少不了火红的它。

Chili is indispensable for the lives of the local people of Hunan: it is also important in the pursuit of gastronomy. This work of hot chili represents my deep longing for my hometown. Time goes by: but red chili is forever etched into the memory of my hometown in Hunan.



Li Zhao
Exciting Years
Lithograph
460mm x 650mm

Lin Jun 林军

1976年出生于湖南省株洲市；
毕业于天津美术学院、湖南师范大学、湖南科技大学；
现为湖南科技大学副教授、硕导，设计系副主任；
中国美术家协会会员；
湖南省版画艺术委员会委员。

木刻版画下刀如杀人见血，用刀不见刀如同杀人不见血，暗杀就未必是版画了，一定要见刀！刀刻在木头上也会刻进观者的心里，仅有画面构成和故事还远远不足于感人。

1976 Born in in Zhuzhou, Hunan Province
2002: Tianjin Academy of Fine Arts
2010: Hunan Normal University
2012: Hunan University of Science & Technology
Associate Professor at Hunan University of Science and Technology

The action of carving onto a woodblock is like drawing blood as the knife cuts into the surface. Finding no trace of carving is akin to murder where no blood is shed, more like assassination.

Printmaking is not assassination; therefore one must see the evidence of cutting. Carving on wood is visceral and impacts upon the viewer, further than the story and composition itself.

Lin Jun
Moon Chair II
Woodcut
410mm x 550mm



刘京 Liu Jing

1983年出生于湖南省；
2005年,毕业于西安美术学院；
2011年，留学于斯洛伐克普瑞索夫大学艺术学院；
2012年，硕士研究生毕业于深圳大学艺术学院；
现任教于长沙师范学院美术系、造型艺术教研室主任；
湖南省版画艺术委员会委员；

我本次参展的两张作品，来自不同时期的我的两个全然不同的石版画系列。

《Face》系列的独特性，是我在探索石版画技法的过程中找到的一种特殊语言，即由松节油和沥青调和而制造出的特殊肌理效果。这一效果，与face所要表达的观念相切合——沉静与激昂、喧哗与寂然、清淡与浓烈……

《Layers》是对传统石版画技法的回归。以蜡笔精细绘制混搭的各种图像，再套以简练的一两个颜色，清新、纯粹而颇有当代性。

石版画是世界上最迷人的艺术。

Liu Jing
All Living Creatures
Lithograph
620mm x 525mm
2013

1983 Born in Hunan Province
2005 Xian Academy of Fine Art
2011 University of Presov, Slovakia
2012 Shenzhen University
Lecturer Changsha Normal University

The two lithographs exhibited here come from two complete phases of my life.

'Face' is from a unique series, which resulted from ongoing experimentation and discovery of new printmaking techniques. The mixture of turpentine oil and asphaltum drawn across the surface of the stone, created a special texture for skin that perfectly matched the idea of 'Face' - deep yet passionate, loud yet quiet, subtle yet powerful

The print '*Layers*' represents a return to traditional lithographic printmaking. The objects in the image are all drawn with lithographic crayon and are printed using a couple of neutral colours, in order to remain fresh, pure and modern.

Lithography is the most fascinating form of art in the world.

Liu Juan 刘娟

1971年出生在湖南省常宁市，
2001年从湖南师范大学毕业；
常宁市版画家协会主席；
湖南省美术家协会会员；

中国是 版画艺术的 发源地，世界上最早的 版画就是中国的
水印版画，中国古代版画至今约有2000年的 历史，水印木刻
是 水印版画最重要和最具表现力的形式。刘娟从事版画创作
以来就一直在 研究水印木刻，中国风一直是 刘娟作品创作的
风格，青花瓷、书法、原木纹、花格窗、龙纹、牡丹等具有
中国传统美的 元素是 作品中主要表现的 内容，画面传达一种
吉祥如意、平和健康的寓意。在 制作材料上使用椴木板、宣
纸、中国画颜料、墨汁等中国传统材料跟现代的高压板、水印
版画纸、水彩、水粉、丙烯颜料结合，运用木板本身的 木纹
肌理、刀痕印迹、水分的 湿度掌控、色调的 冷暖、深浅等达
到一种中国传统和 现代相结合的木板水印画面美。

1971 Born in Changning City, Hunan Province
2001 Graduated from Hunan Normal University
President of Changning Printmakers Association
Member of Hunan Province Artists Association

China, is considered to be the birthplace of printmaking,
as the earliest form of printing is the Chinese technique
of water-based woodblock printing. There are more
than 2000 years of printmaking history in China, and
the woodcut is the most powerful technique.

Juan Liu has been researching the history of woodblock
since the start of her printmaking career. Her art works
always use traditional Chinese elements, such as blue
and white porcelain, calligraphy, original wood grain,
latticed windows, dragons and peonies. Her works
pray for good luck, fortune and health.

Using the technique of Chinese woodcut, images are
first cut on to linden wood and modern hardboard
and printed on to rice paper using a combination
of Chinese watercolour, ink and other traditional
materials, gouache and acrylic paint applied perfectly
to incorporate the printed texture of the wood.

Liu Juan
Blue Pottery Series VII
Traditional Chinese Woodcut
540mm x 750mm
2014



卢雨 Lu Yu

1966年出生于江西省，
1997年，毕业于中央美术学院；
2002-2003年，法国巴黎国际艺术城访问学者；
现为中南大学副教授，硕士生导师；
中国美术家协会会员；
湖南省版画艺术委员会副主任。

1966 Born Yifeng, Jiangxi Province
1997 Central Academy of Fine Arts Beijing
2002-2003 Visiting Scholar French International Art
City, Paris

Professor, Central South University, Changsha

卢雨：作品运用刻痕印迹的抽象语言表达出物象的物质建构，画面中单纯的运用刻痕印迹所体现的灵巧性，引人思考，以情感化的刻痕印迹直接表达内心世界，使版画更加接近于心理运动的轨迹，使压抑在内心深处的人性，通过具有节奏的抽象语言自由地挥洒出来，是“情”和“意”的统一表现。

The work of Professor Lu Yu uses the abstract language of printmaking to structure expression.

The flexibility and dexterity of cutting penetrates deeply, directly to the heart of the viewer. Through the abstract language of printmaking, the inner repressed nature of humanity is freely revealed: it is the true unification of 'love' and 'intellect'.



Lu Yu
Summer Solstice
Screenprint
600mm x 470mm
1982

Luo Wenguang 罗文广

1970 年出生于湖南省邵阳市，
1992 年毕业于湖南师范大学美术系，
2003 年， 结业于中央美术学院，
2009年至今， 湖南人文科技学院副教授；
湖南省版画艺术委员会秘书长；

城市化是一个世界性的问题，城市的无序扩张导致资源的虚耗，更导致了导致了环境的恶化。有时面对着高楼耸立的城市，人流如织，我会常常想，这是我们想要的繁荣吗？作品采取了象征性的表现手法，希冀通过虚拟的游戏场面来让人们展开思考。

作品采取的是中国传统的水印版画技巧，采取了中国的宣纸和中国的国画颜料，
整个创作流程是极其环保的。

1970 Born Shaoyang, Hunan Province
1992 Fine Art Hunan Normal University
2003 Central Academy of Fine Arts Beijing
2009 Associate Professor Hunan University of Science and Technology

Increasing urbanisation is one of the common issues faced globally. The resources wasted by the disorganised expansion of cities are also causing deterioration of environment. It makes me wonder, if this is the true prosperity we have wanted for ourselves, in these concrete jungles.

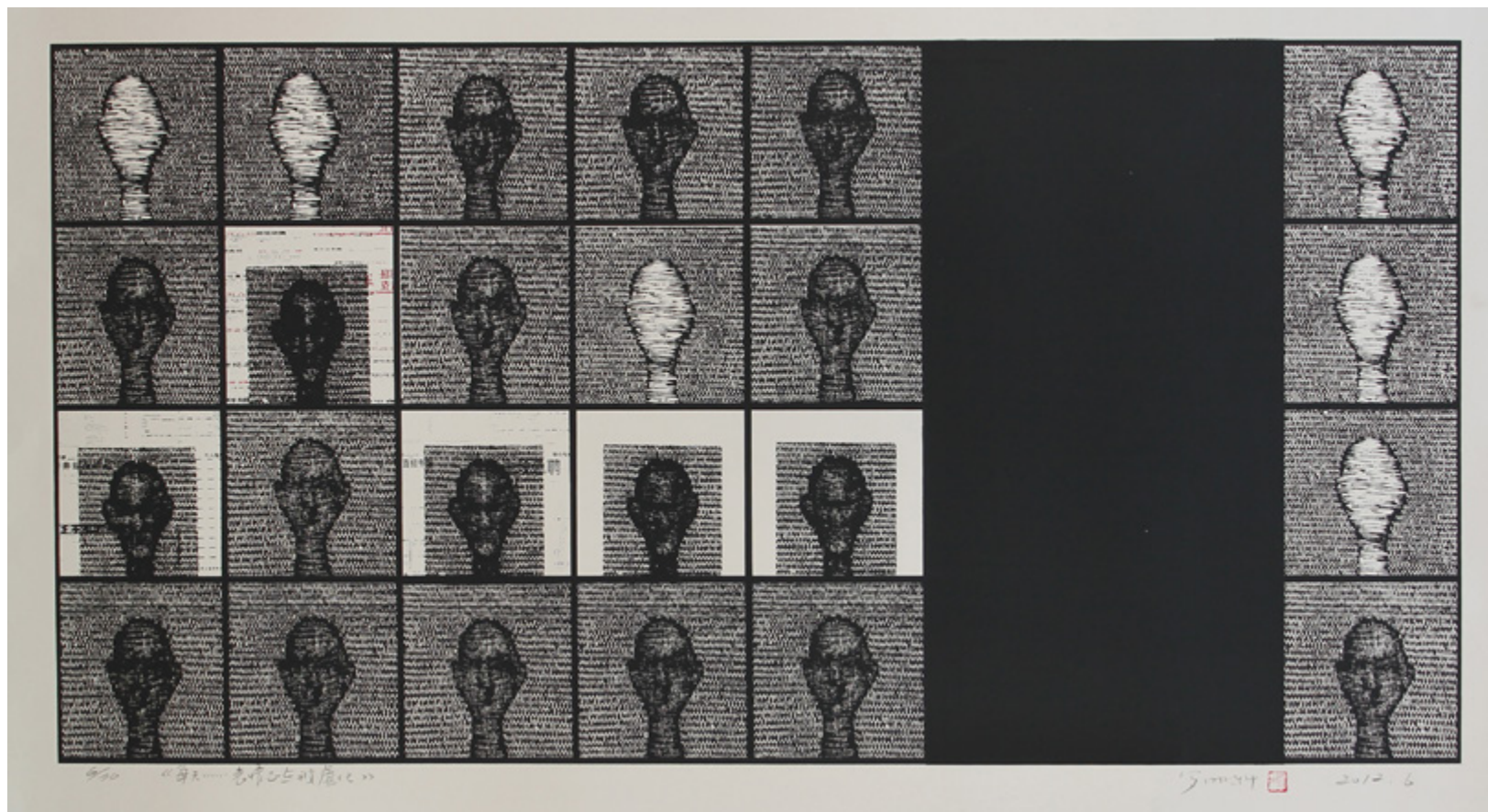
This work hopes to trigger more critical thinking about sustainability, by looking though a virtual game scene.

This work employs traditional Chinese woodblock techniques, printing on to rice paper and using Chinese watercolour. The whole production process is very environmental friendly.

Luo Wenguang
City First
Traditional Chinese Woodcut
698mm x 590mm



罗湘科 Luo Xiangke



1964年出生于湖南省涟源市，
毕业于湖南师范大学美术学院、中央美术学院；
中国美术家协会会员；
中国版画家协会会员；
湖南省版画艺术委员会主任；
湖南省教育厅艺术教育委员会委员；
长沙师范学院美术动画系主任、教授；

语言的纯粹性，是当代版画艺术中一个非常重要的特征。木刻艺术所具有的独特气质，恰恰是实现语言纯粹性的最好方式。其颇具文化气息的媒材和工具，本身就充满魅力，令人迷恋。

与新兴木刻及古典木刻不同，叙事功能被排除在画面之外，个人化和醒目的符号语言被凸显。一种经过理性考量的布局和铺排，一种无法言说的味道和感觉，是画面的终极追求。

1964 Born in Lianyuan in Hunan Province
Academy of Fine Arts, Hunan Normal University
Central Academy of Fine Arts Beijing
Professor and Head of Department at Changsha Normal University
Director, Hunan Printmaking Committee

In contemporary printmaking, purity of visual language is most important. For me it is the woodcut that best conveys this purity of language – it is a fascinating medium and really appealing.

Unlike classical woodcut, in contemporary printmaking narrative is superseded by process – emphasising the graphic quality of the print itself.

Having considered and planned the composition, ultimately the image is expressed through cutting and the kiss of ink on the paper.

Luo Xiangke
Everyday People
Screenprint from Woodcut
535mm x 1060mm

Wen Li 文丽

1983年生于湖南省；
毕业于广州美术学院、中央美术学院；
现任教于长沙师范学院；

放弃其它不必要的干扰，借助于丝网版，选择了机械式的肢体运动来进行创作，此时，意识随着肢体运动的进行逐渐消解而进入无意识的状态，在这种状态里，我一遍一遍地用颜色进行叠加，每次只留下画面边缘小部分色彩或全部盖掉，可以说很多时候颜色的选择与边缘的存留只在一念间或根本无意识，我沉静的是这反复的、机械般的累积和覆盖过程，让思绪触摸最为真实的情感，内心可以得到绝对的安宁而散发无限的能量，同时在画面里展现了理性与感性的自然动态，每张画面的完成过程就像一场白日梦的过程，留有余味。

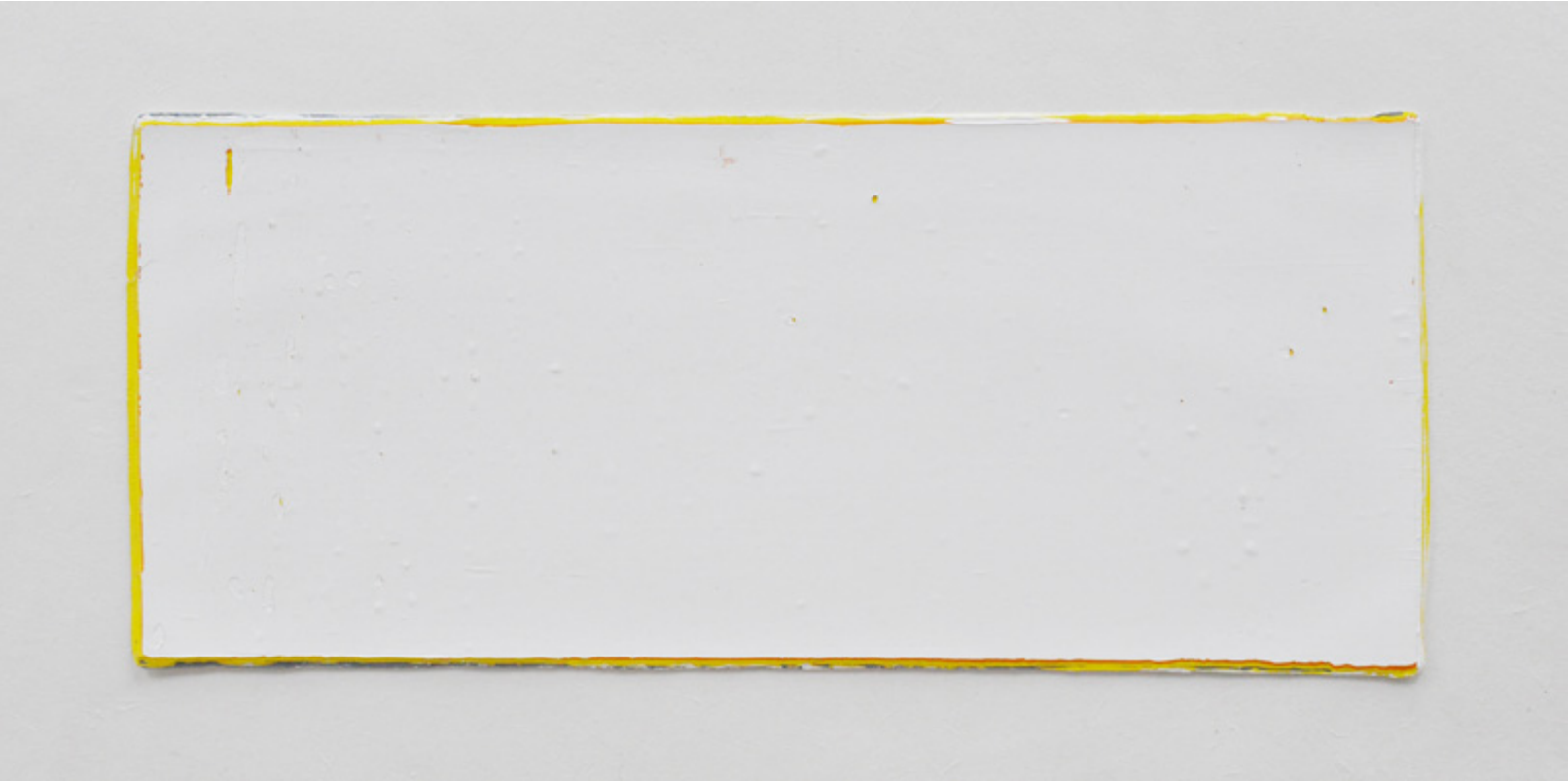
1983 Born Hunan Province
Guangzhou Academy of Fine Arts
Central Academy of Fine Arts Mural Department,
Beijing

Lecturer at Changsha Normal University

The creative impetus for this work derives from the unconscious, based upon spontaneous movement during the action of screenprinting. Through the process, I layer colour, one over the over, leaving only marginal gaps or no gaps at all, depending upon how I move the squeegee across the screen in an automatic manner.

This mechanical approach to printing is almost hypnotic, quietening me down deep inside, providing me the opportunity to face my true self. As I print my body is free and my energy discharges without limitation. The whole process of silk-screen printing is like daydreaming that leaves an aftertaste of creativity.

Wen Li
Untitled
Screenprint
235mm x 540mm





1970年出生于湖南省隆回市，
1997年毕业于湖北美术学院版画系；
中国美术家协会会员；
现为湖南科技大学副教授，硕士生导师，美术系主任；
湖南省版画艺术委员会副主任；

镜像系列作品以虚幻的影像表现对现实生活的真切感受，剖析剥离物质躯壳的精神实质，揭示人类生存的真实状态，作品运用正刻反印，绝版油套的表现技法，拓展了木版油套的艺术语言。

Wen Mujiang
Mirror Image I
Woodcut
570mm x 450mm

文牧江 Wen Mujiang

1970: Born in Longhui City, Hunan Province
1997: Hubei Academy of Fine Arts
Lecturer in Printmaking Hunan University of Science and Technology

The series of woodcut prints '*Mirror Images*' are a reflection of real life and real feeling. The spiritual essence of material, wood and the manner in which they are cut help reveal the true state of human existence.

That the image for this print was first offset on to the wood and then finely engraved – constitutes a remarkable extension to the art of woodcutting.

Wen Qing 文箐

出生于湖南省长沙市
1995 从广州美术学院毕业
1999 从中央美术学院毕业

由于工作室条件的限制，我由铜版往黑白木刻转换，只因为木刻更简单方便吧。

对于黑白木刻没有太多的刀法和技巧，只是喜欢木刻刀刻在木板上的大片游离而纯粹的刀痕肌理，喜欢黑白画面的视觉冲击力。在创作过程中，我继续延续着铜版画的创作元素：紧迫的空间，忧郁不安的长长的投影，孤独的人，似乎含糊朦胧的暗示了人在现实社会中的寂寞与孤独，与命运抗争的无助与无奈.这种叙事或多或少来自我对生活的体验和经历。在刀法上我喜欢纯粹的一种刻刀痕迹大面积的在木板上游走，这样似乎更能展现刻刀的魅力。

Born Changsha, Hunan Province
1995: Guangzhou Academy of Fine Arts
1999: Central Academy of Fine Arts Beijing

Due to limited resources in my studio, I have had to switch from etching to black and white woodblock, as this requires fewer resources.

Since woodcut requires less sophisticated skills of carving, one can become immersed in the dissociate state and texture of the wood, as well as the visual pleasure. In my woodcuts I have continued with elements from the etchings. The use of compressed space, unsettling shadows and lonely figures, all imply people’s sense of loneliness and emptiness in society, the hopelessness and despair against fate, which may reflect my own life and experience.

In woodcut I prefer the gliding track of the carving knife across large areas, since this best expresses the beauty of engraving.

Wen Qing
Follow as Shadow
Woodcut
615mm x 484mm



肖炽热 Xiao Chire

1981年出生于湖南省邵阳市
2005年毕业于西安美术学院
2011年毕业于中央美术学院
现任教于广西玉林师范学院

木刻是我最钟情的版画门类，它直接、果断、强烈而迷人。我的作品追求画面的爽利、干脆，但我不喜欢纯抽象的东西，我喜欢有故事、有诗意的具象作品。我版画中的干净利落，同样见于我的油画之中，是我一贯喜欢的东西。

Xiao Chire
Untitled
Woodcut
500mm x 750mm

Born in Shaoyang City, Hunan.
2005,Xi'an Academy of Fine Arts, BA.
2011,Central Academy of Fine Arts,
2011-2014,Lecture,Yulin Normal University.

Woodblock is one of my favourite techniques of printmaking; it is resolute, decisive, powerful and fascinating. I am always in pursuit of the clear-cut and straightforward expression in my works. However I prefer more specific representation, poetic figuration to pure abstraction.



Xiao Fuping 肖付平

1985年出生于山西省长治市，
2009年， 本科毕业于湖南科技大学美术学院，
2012年， 硕士研究生毕业于中南大学；
现任教于长沙师范学院；
中国美术家协会会员；
湖南省版画艺术委员会委员。

肖付平作品采用木版套色的技法。作品旨在表现陌陌红尘之中定格的一瞬间，定格的城市生活的一道道风景，画面中没有具体的人物形象，仿佛是你也是我，是熟悉的也或许是陌生的，也许是人们要思考的。

1985: Born in Changzhi, Shanxi Province
Graduated from The Fine Art Academy, Hunan
University of Science and Technology
The Fine Art Academy, Central South University
Lecturer, Changsha Normal University

Xaio Fuping’s work uses chromatic techniques of woodcut to capture one moment of the billowing bustling world, the daily life of the city. There is no specific figure in the picture, it could be you, or me, or someone you may or may not know.

Xiao Fuping
Great Dusty Landscape Series III
Woodcut
300mm x 300mm



萧洁然 Xiao Jieran



湖南涟源人，
1984年，进修于中央美术学院；
曾任湖南省美术家协会副主席等职务；
中国美术家协会会员；
中国版画家协会理事；
湖南省美术家协会名誉副主席；

《民艺调查》
从民间艺术中获得创作灵感一直是我孜孜以求的。学习民间艺术，决不能去照搬表面形态，而我更多的是关注其精神性。将民间艺术中的视觉符号解构成碎片，再重组到我的图式中。我一直认为，民族民间艺术虽然是传统艺术中的一项重要构成，但它不受或较少受主流艺术的影响和制约，它有自己的生存土壤，话语权掌握在自己手里。因此，其价值部分靠我们用新的富有时代感的视觉思维去激活它，使其艺术生命得以延续。

Xiao Jieran
Folk Art Research II
Screenprint
450mm x 575mm

Born Lianyuan, Hunan Province
1984 Central Academy of Fine Arts, Beijing
Vice-Chairman of Hunan Artists Association
Member of China Artists Association.

'Research into Folk Arts'
Folk arts always inspire me. Studying folk art is not about formality - it is more of a spiritual pursuit for me. For my prints I first dismantle a piece of folk art into symbolic pieces, and then re-assemble them in my composition. I have always believed that folk art is one of the traditional art forms that is less constrained by the mainstream; it has its own terrain and freedom. It is our responsibility therefore to inherit and prolong the life of folk art with a new modern-day vision.

Xiao Zhuo 肖卓

生于湖南省；
毕业于中央美术学院；
湖南省版画艺术委员会秘书长

Born in Hunan
Central Academy of Fine Arts, BA
Secretary, Hunan Printmaking Committee

既不刻意追求所谓的当代性，也不像强迫症一样过份地精雕细琢，自自然然，坦坦荡荡就好。神秘的叙事性，轻描淡写的语言，美妙的韵律。

As an artist I don’t necessarily consider myself either as contemporary or traditional – nor do I become excessively obsessed with craft or skill.

Instead I prefer mysterious narratives, expressed through the subtlety of language and rhythm of light and dark.

Xiao Zhuo
Incarnation of the Wish
Woodcut
375mm x 980mm



谢敏杰 Xie Minjie

生于湖南省，
湖南省美术家协会会员；
湖南省版画学会会员。

Born in Hunan,
Member, Hunan Artists Association.

忙时耕作、辛劳，闲来运刀刻画。这种生活如同陶渊明诗中的境界。虽然没有学院派技术的纯正、厚实，但从天然和日常出发，随性而来的这些刀法和构图，同样具有不可替代的唯一性和独特性。
山珍美食见多了，农家野味更诱人。

The day-to-day existence for a busy farmer is hardworking, yet in spite of this I still find I have the time to carve wood, to make prints, and make pictures that portray the realm of poets like Tao Yuanmin.

Although I don't have any formal academic training, when composing my images, I simply follow my own intuition and observe everyday life.

Printmaking is like village cuisine, always more attractive when it is spiced with the gastronomie of delicacies.



Xie Minjie
Sheltering Against the Cold Wind
Woodcut
400mm x 400mm

Xie Ran 谢然

1985年出生于湖南省冷水江市，
毕业于天津美术学院版画系；
现为深圳观澜国际版画基地石版画技师。

有一丝丝不满现状了,2点一线的生活稍显无聊了，有一种蠢蠢欲动的感觉,以后的人生会遇到很多你都不得不做的事情，所以就当这是在锻炼自己适应社会的能力。如果这不是必须的，那么就试着打破这种状态，因为人总是要前进和进步，然后使自己满足，然后快乐。这才是一个健康积极向上的人应该做的

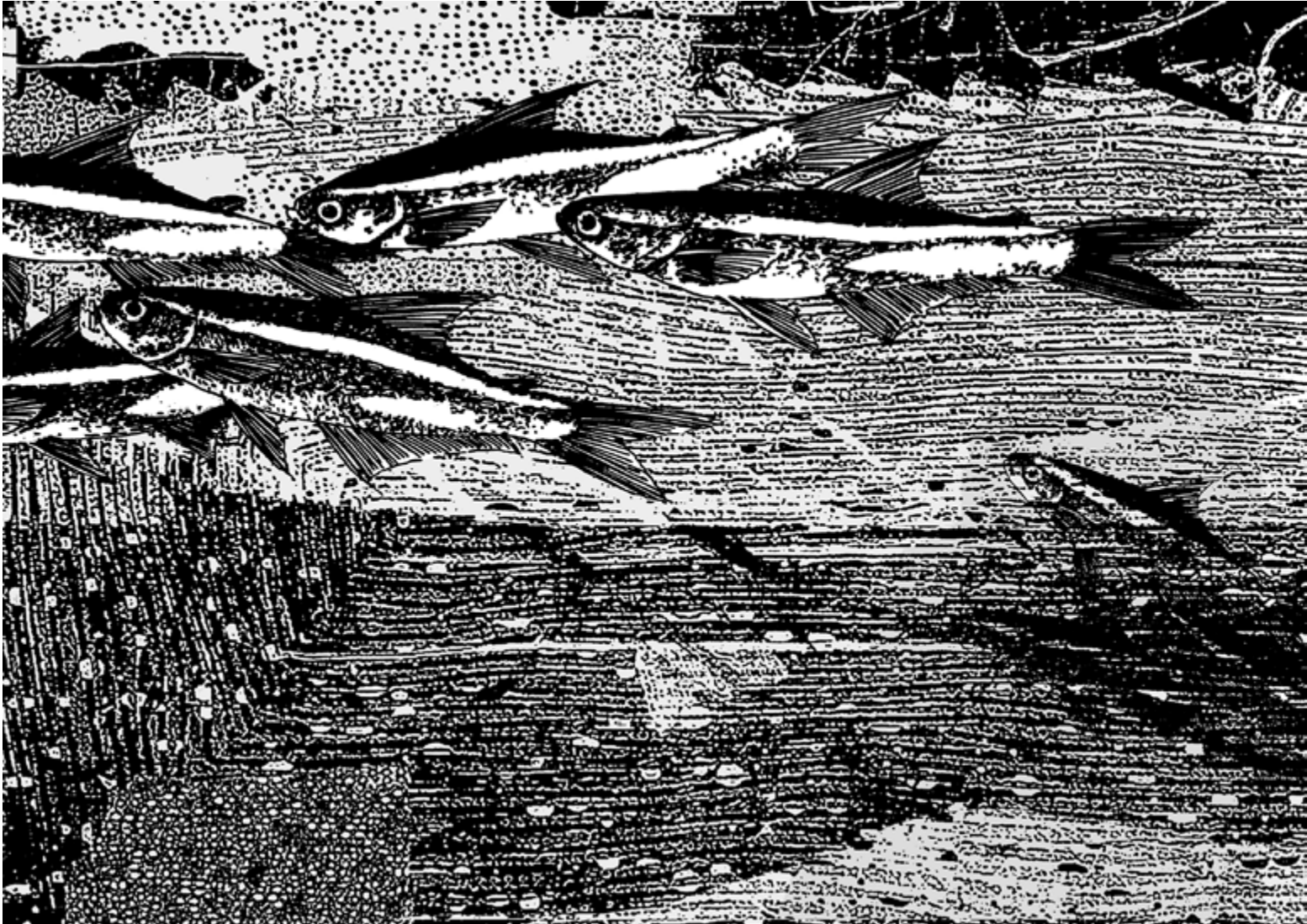
1985 Born in Lengshuijiang City, Hunan Province
Graduated from Tianjin Academy of Fine Arts
2008 Technician Guanlan Print Centre Shenzhen

When you are bored of the regular routine of daily life, a subtle itchy feeling may start to grow. If you have to make sacrifices and compromise, one might suggest that this is just adjusting to routine. However, should you want to follow your instinct, the pursuit of happiness and the break in routine, may lead to a more positive life.

Xie Ran
Breaking Situation III
Lithograph
500mm x 600mm



徐旭 Xu Xu



1951年出生于湖南攸县。
1989年进修于西安美术学院。
湘潭美协主席。

1951 Born, Youxian Hunan Province
1989 Graduated Xian Academy of Fine Art
Chairman, Xiangtan Artists Association

作品主题有象征性。鱼在人们的文化中常被视为生命的符号和生生不息的运动语言。它是大自然赐予人类精神与物质的圣物，同时又具有很强的审美特征。达尔文进化论认为：“鱼比人类进化的时间长得多”。鱼在水中自由自在的运动，向前进是鱼类生命的自觉的进行曲，有时是集群，有时是独立，难道这不是人类追求文明进步的观照吗？

In Chinese culture fish are often associated with long life and are a symbol of movement and longevity. Fish are a beautiful spiritual gift from nature, enjoying such freedom in water, swimming forever forward, commonly in shoals, sometimes alone. The fish is emblematic of the human race’s never ending pursuit of civilization.

画面以简洁、单纯、对比强烈的黑白艺术语言为元素，组成了静中有动，动中含静的艺术张力，内含哲学的思考，现代图形中横、竖线条的对比，黑块和大小点的组合，构成了丰富的层次、矛盾与细节，表达了主题向前进的生命感和艺术想象的魅力。

The prints use simple, pure graphic language that is strongly contrasting black and white to represent movement in still, peaceful water. The overlay of lines, blocks and dots express inner philosophical thinking, the details and conflicts of life.

Xu Xu
Go Forward Fish the Second
Screenprint
550mm x 780mm

Zhang Pengguo 张鹏国

1986 年，出生于河南省林州市，
2012年，硕士研究生毕业于西安美术学院；

“生存状态”

系列作品，描绘和表现的是当代社会中平民阶层的生存状态，他们勤劳、善良，为了生活用自己的双手创造和建设着自己的明天。正是因为他们的辛勤劳作，城市才变得更加美好和繁华。他们平凡，并且生活在社会的底层，但是他们值得社会尊重，也深深地触动了我的内心。

为了表现他们的生存状态，我选择了铜版画中的飞尘与线刻表现手法，在局部夸大了他们赖以生存的工具，再加入一些形式感，使画面视觉冲击力强，以便更好地表现出他们的生存状态，实现精神主旨和表现技法的完美结合。

1986 Born, Linzhou City Henan Province
2012 MA: X’ian Institute of Fine Arts

‘The Status of Life’

This work portrays the real status of life for many modern civilians. They are hardworking and kind-hearted; they build their own future by their own hands. Cities prosper as result of the contribution from these people. They are the common people, the ordinary man in the street, living at the bottom of society, but they deserve the upmost respect and praise.

In order to portray their real life in a powerful manner, I used aquatint, scraping, burnishing and drypoint, to highlight the tools they use for living.

Zhang Pengguo
The Status of Life
Etching
500mm x 500mm



张业平 Zhang Yeping

1986 年出生于湖南邵阳，
2007年，邵阳学院毕业；
2008年至今，深圳观澜国际版画基地技师

事物的发生都会有双面性,站的角度不同,所得到结果也会不一样。而在光艳的背后会有些什么样的故事,这是件让人沉思与需要用心去发现的大事。形式与意义,有意义与没有意义,这些都在一种状态和另一种状态之间往复切换。

此次作品运用石版技法,结合中国传统国粹文化--书法的形式为基调,运用中华民族特点浓厚的水墨来创作。而书法存在的意义必须有文字的结合,而文字又是记事的一种直观的表现手法。但文字又被一整块黑色盖住一部分,这种矛盾不只存在于外表和内容。它就像清晰的风景被雾霾掩盖了一样,给你一种想看清,而又模糊的一个矛盾的概念体。人生很多事情无非也是这样呢？

Zhang Yeping
Background Story
Lithograph
490mm x 380mm

1986 Born, Shaoyang Sunning Hunan Province
2007 Graduated from Shaoyang College of Art
2008 Technician Guanlan Print Centre Shenzhen

There are two sides to every story; different conclusions can be drawn from different perspectives. The background narratives underpinning glory and heroes are far reaching. Comprehension can be meaningful or meaningless depending upon the prospective view from which you are looking.

This lithograph uses traditional Chinese calligraphy written in dark ink. Ordinarily words present the core meaning in calligraphy, however in this print, the words are covered up by a block of black ink, as if the views are being blocked by smoky fog, resulting in an ambiguous hazy shape.



张业平 2007

Zheng Shi 郑适

1984年出生于湖南永州，
2011年硕士研究生毕业于西安美术学院，
现为湖南科技学院美术系讲师，
湖南省美术家协会会员，
永州市美术家协会秘书长。

在绘画的世界里，我不甘寂寞又喜欢享受热闹，对待世事的体察常有一种冷眼旁观的态度和暮然回首般的热情调侃。版画《零陵人》系列(2008—2013年)。

取材于古城零陵的生活片段，画中的人物健步疾行，无论是老人还是姑娘都是那么信心满满悠然自得，大有我的城市我的路之感。与其说是我在描绘他人的生活，莫不如说是在画一个年轻的自我，零陵对于我来说是长于斯也是画于斯的地方，我对这里的人和事有着深切的感受和眷恋。

丝网印刷、运用沥青手绘直接堵网、绝版、丙烯、水性浆、水彩纸等。

1984 Born in Yongzhou, Hunan Province
2011 Graduated MA: Xi'an Academy of Fine Arts
Lecturer at Department of Fine Arts, Hunan
University of Science and Technology
Secretary, Yongzhou Artists Association

In painting I like to record daily life as a bystander, and from the sidelines I enjoy observing things with a certain attitude of enthusiasm and irony. The series of prints 'People from Linling' (2008-2013) are based upon moments of true life in the ancient city Linling. The characters in the picture are very confident, idle, and free, they fully enjoy their own city and their world.

Spending so much time depicting the lives of others brings back nostalgic feelings and memories from a younger self. This is the place where I was born and raised - a place I will always love and deeply miss.

For screenprinting I use asphaltum to paint directly on to the mesh and then having blocked the screen, the image is washed out and printed using acrylic inks on watercolour paper.

Zheng Shi
Ling Ling People Series IV
Screenprint
670mm x 610mm



